

**University Symphony Orchestra**  
*Seize the Day*

Tuesday, May 10, 2022 at 8pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
School of Arts and Communication / Department of Music presents

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*Seize the Day*

Jeffrey Bell-Hanson, *conductor*

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Welcome to Lagerquist Concert Hall.  
Please disable the audible signal on all watches and cellular phones for the duration of the concert.  
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

**PROGRAM**

Welcome, in person and virtually, to Lagerquist Concert Hall for our final concert of the 2021-2022 season. It has been a year of renewal, and a year of rebirth. Last season, during the height of the pandemic, we were able to perform only once, with no audience in the hall, and only string players on stage. This year we have been blessed to welcome back our woodwind, brass, keyboard, and percussion colleagues, and to present a full season of concerts. Restarting the full orchestra has not been without its challenges. The students on stage deserve a lot of credit for remaining dedicated to the ensemble and to making music with each other. More than anything else, we are happy to have welcomed back you, our partners in bringing to life this wonderful music.

Tonight's concert is dedicated to the memory of **Dylan Nehrenberg**,  
a pre-med student and violinist in the PLUSO from 2012-2016. Please see more about Dylan below.

**Symphony No. 7 in a Major, op. 92** ..... **Ludwig van Beethoven (1770-1827)**  
*II. Allegretto*

Lexi Castillo, *student conductor*

**The Five Stages**..... **TJ Wheeler (b. 1994)**

- I. Denial*
- II. Anger*
- III. Bargaining*
- IV. Depression*
- V. Acceptance*
- VI. Epilogue*

*INTERMISSION*

**Symphony No. 1 in G Minor** ..... **Vasily Sergeyevich Kalinnikov (1866-1901)**  
*I. Allegro moderato*

- II. Andante commodamente*
- III. Scherzo. Allegro non troppo*
- IV. Finale. Allegro moderato*

## Program Notes

### Ludwig van Beethoven, “Allegretto” from *Symphony No. 7 in A Major, op. 92*



Beethoven wrote his seventh symphony during a period of emotional tumult. Completed in 1812, it was during this period when he was apparently struggling not only with his health, but also his fading hope of finding a lasting romantic relationship. In this year he penned his famous letter to “The Immortal Beloved.” Though her name is not mentioned in the letter, historians generally believe that she was Antonie Brentano, a married woman who greatly admired Beethoven, but who remained beyond his reach. During this year he wrote both the seventh and eighth symphonies in rapid succession, and collaborated with Johann Nepomuk Maelzel (who would later invent the metronome) to create the wildly popular piece, *Wellington’s Victory*, with which the seventh symphony was premiered in 1813. While most of the symphony is sunny—even ecstatic at times—the second movement stands out for the melancholic pavane rhythm with which it begins and ends.

### TJ Wheeler, *The Five Stages*

*The Five Stages* is a short story for orchestra regarding how processing grief can dramatically feel, utilizing the popular model that splits grieving into five stages: denial, anger, bargaining, depression, and acceptance. The distinct melody of each stage (usually represented by a soloist) represents an invisible character undergoing a form of loss. In all of the stages, there is a simple four-note melody personally referred to as the “grief motive” by the composer (which ominously commences the work before “Denial”). The presence of this motive in all of the movements serves as a reminder that grieving is ultimately a process.



In “Denial”, the story begins with a motoric “bob” symbolizing one’s walk through life as the bassoon soloist wittfully remains oblivious to the events at play until forcefully reminded by the orchestra, attempting to circumvent the issue by ignoring it (to no avail). “Anger” continues with a billowing, pulsing sensation as a vat of emotions begins to slowly overflow, reaching a peak as the music explodes into a brass-heavy venting of emotions; this symbolizes the true purpose of the stage of anger: allowing oneself to fully feel and let out the emotions connected to the situation as much as possible so they can truly process them. In “Bargaining”, despite starting more deflated, the sound shifts to a more scattered and theatrical telling of musical events thanks to the horn soloist, symbolizing a whimsical plea for the story to pivot towards the desires of the entity at play. “Depression” has a slow, vacantly isolated sense to it, as the clarinet and cello soloists emotionally lament and dwell, ending with an almost violent sound that evokes the sensation of losing a battle and the will to continue trying.

In “Acceptance”, the four melodies of the previous stages return in a more peaceful fashion as a symbolic reminder that the previous four stages are all important to properly grieve and find an overall sense of peace. Following a more optimistic “Epilogue”, the violin soloist in the final seconds of the piece reminds the listener that grief is not a perfect process and it is expected that one will miss whatever necessitated the need to grieve. In the end, one finds enough peace to foster new memories and honor the fond reminiscences of old.

Thank you for everything – TJ

### Vasily Kalinnikov, *Symphony No. 1 in G Minor*



There are far too many cases in the history of our art of young, promising individuals not being allowed, for one reason or another, to live out the promise of their obvious and considerable gifts. Vasily Sergeyevich Kalinnikov, like Mozart, was only thirty-five when he died, the victim of long-term ill health that had followed him from his childhood. Some have posited that the financial hardships he suffered in his student days exacerbated his illness. Those hardships prevented him from completing a formal musical education. Yet he managed to secure his place in the permanent canon of Russian music on a slim portfolio, and principally with his first symphony in G minor. It was written in the mid-1890s, after he had moved to Yalta on the Crimean coast in order to find a more temperate climate. It was dedicated to his teacher, Semyon Kruglikov, who promoted the work among a number of colleagues. Alexander Vinogradsky, a Ukrainian-born conductor, conducted the premiere to an enthusiastic reception in Kyiv in 1897. Unlike

many composers of the day, Kalinnikov eschewed highly programmatic connections, preferring instead to try to capture the essence of his homeland by emulating its folk music with his newly composed themes. His treatment of them is sophisticated—even learned—as with the fugue that interrupts the lengthy development in the first movement. He wrote one more symphony before he died. It has never gained the popularity of the first, but it shows a continuing refinement in the composer’s thinking. We can only surmise the direction that his third symphony might have taken.

### **About the Composer**

**TJ Wheeler** is a composer from the Pacific Northwest, currently about to graduate from Pacific Lutheran University with his Bachelor of Music degree in composition. In addition to being a composer, TJ has also been an avid performer in the PLU community since 2017, performing vocally in ensembles such as the Choir of the West as well as instrumentally as a percussionist and pianist in a multitude of PLU's instrumental ensembles over the years. One of his highest achievements since attending PLU has been the publication of his choral work *The Sleeping Earth Begins to Dream* by Walton Music in 2021. Since then, he has had multiple pieces be premiered by PLU ensembles, such as his choral work *Herschel: A Whisper That Bears Her Name* on May 3, 2022 by Choir of the West, composed collaboratively with fellow PLU student Anika Hille. TJ would like to thank Dr. Bell-Hanson and the University Symphony Orchestra for their work in helping bring this piece to life, as well as his mentors, most notably his composition instructor of four years, Gregory Youtz.

### **Completing the Student Showcase for 2022**

Flutist **AJ Moore** will perform *Concertino Pastoral* by Philip Wilby with the University Wind Ensemble on Sunday, May 15.

### **About the Conductors**

**Lexi Castillo** is a third-year student at PLU from Tacoma, Washington. Lexi is pursuing a Bachelor’s of Music Education with a concentration in orchestra as well as a certification to teach band. She has been playing bass for eleven years and is currently studying with Dr. Anna Jensen. When she has free time, Lexi enjoys learning new instruments, performing, and hiking at Mt. Rainier.

**Jeffrey Bell-Hanson** is in his twentieth season as Music Director of the PLU Symphony Orchestra and Professor of Music. He is a familiar presence in the Pacific Northwest as a conductor, clinician, adjudicator and orchestral educator. Each year he works with school orchestras at all levels throughout the region and beyond, bringing to them the perspective of his long career as a conductor and scholar. He is a past national president of the College Orchestra Directors Association. Dr. Bell-Hanson has conducted orchestras and wind ensembles throughout the United States and in Bulgaria and the Czech Republic, including the West Bohemian Symphony Orchestra, the Olympia Symphony, the Marquette Symphony Orchestra, the Vratza Philharmonic, and the Philharmonia Bulgarica. His long career on the podium and as a teacher has also included faculty appointments in Kansas, Louisiana and Michigan, where he won recognition for excellence in teaching both from Michigan Technological University and the State of Michigan. He has served as music director of both the Hutchinson Symphony Orchestra in Kansas and, for fourteen years, the Keweenaw Symphony Orchestra in Michigan.

**We honor our 2022 PLUSO Graduates**  
*(listed in alphabetical order)*

**Leah Foster-Koth, violin** – *B.S. Mathematics. Data Science and Norwegian minors.*

**Josh Hansel, percussion** – *B.M. Music and B.S. Geosciences.*

**Alexander Johnson, violin** – *B.S. Physics. Hispanic Studies minor.*

**AJ Moore, flute** – *B.M.A. Music, B.A. Economics. Computer science, data science, and nonprofit leadership minors.*

**Cherish Scheidhauer, violin** – *B.S. Biology.*

**Kaitlyn Stabell, horn** – *S. Biology. Environmental Studies and French minors.*

**Jessica Yan, violin** – *B.S. Biology and Chemistry.*

**Tonight's performance is dedicated to the memory of Dylan Nehrenberg**



Dylan graduated in 2016 with a Bachelor of Science degree in chemistry and an emphasis in biochemistry. His goal was to attend medical school, and he was subsequently admitted to the University of Washington Medical School in Spokane. Upon completing his studies there, he became a resident in internal medicine at the University of Utah School of Medicine. After moving to Salt Lake City, Dylan was diagnosed with an aggressive form of brain cancer. Despite his illness, he was able to live a life full of his favorite activities, and surrounded by a wealth of family and friends until his passing in January this year.

Dylan was a gifted musician who shared his talents liberally as a member of the violin section in the PLUSO throughout his tenure here. He occasionally served as concertmaster, and even sang in the choirs for part of his PLU career. He will always be remembered for his larger than life sense of wonder, his unflinching candor, and his boundless generosity of spirit.

Dylan's family has set up a legacy scholarship at PLU in his name for pre-med students with financial need. If you would like to contribute, please scan the code below, or go to <https://www.plu.edu/advancement/tribute-giving/> and scroll down to Dylan's name.



**University Symphony Orchestra**  
Jeffrey Bell-Hanson, *conductor*

Flute

AJ Moore\*  
Blake Leahy  
Robin Wessel, *piccolo*

Oboe

Kyler Garcia\*  
Skye Gibbs\*

Clarinet

Caitlin Collins\*  
Sophia Ramos

Bassoon

Tyler Woo\*  
Rorie Millward

Horn

Ben Birmingham\*  
Kaitlin Stabell  
Mateo Acuña  
Kaila Harris  
Dr. Gina Gillie\*\*\*

Trumpet

Jess Mason\*  
Jacob Boseley\*  
Chris Hildenbrand

Trombone

Alana Henerlau\*  
Jakob Johnson

Tuba

Sarah Zundel

Timpani

Cole Strichertz

Percussion

Quinn Rasmussen  
Josh Hansel  
Ben Helgeson  
Kyle Gough

Keyboard

Henry Hossner

Violin I

Naomi Southard  
Marley Cochran  
Mya Sullivan  
Kayden Samanmit  
Cora Beeson  
Lydia Downs

Violin II

Joy Han  
Justin Singh  
Kirsten Iverson  
Leah Foster-Koth  
Joan Fort  
Kyla Rivera

Viola

Alyson Rake\*  
Abbie Foulon\*  
Alex Johnson  
Noatak Post  
Marilyn Willis

Cello

Madelynn Jones\*  
Nathaniel Bratcher  
Kaitlynn Turner\*\*

Double Bass

Campian Roberts\*  
Lexi Castillo\*  
Madeline Cline  
Taya Lovejoy

\*Section Principal/Co-principal

\*\*Community member

\*\*\* PLU faculty member

Lexi Castillo, *librarian*

[www.plu.edu/symphony](http://www.plu.edu/symphony)

*Want to skip the line at the door?*

Tickets are available for purchase online up until the start time of each ticketed performance.

Visit [www.plu.edu/musictickets](http://www.plu.edu/musictickets) prior to any event to purchase your tickets ahead of time.

Simply select the event you'd like to attend and click the "Tickets" button.